

tures, and thus those geologists who have confined their observations to the strata of Europe have been led to infer that they have ceased altogether over the face of the whole earth; but within the tropics, all surface-soils not covered in by vegetable-mould are the subject of incessant change peculiar to locality or particular regions, and those varieties of rock may be observed in all their progressive stages of development.

The range of rocks of Holmestrandt is porphyry, but passing through all the imperceptible gradations and changes of formations, in which Auvergne is so rich, into basalt, the sandstone upon clay mixed with mica: the granite mountains in the island of Arran, in the Frith of Clyde, rest upon strata of clay slate; in Norway it rests upon mica slate; in Mount St. Gothardt it lies above slaty mica slate. Cronstadt tells us that northwards of Jämtland, the mica-slate changes more and more into granite, and the latter appears at last of a very coarse grain, and of a red colour. The disposition of the beds or soils from which they were formed, owing to those accidental causes which mark the local accumulations now going on in all parts of the earth, which continue so long as the disturbing causes exist; thus the river Thames will continue to convey mud, consisting of animal and vegetable bodies, portions of the older soil, and excrementary matter, into the ocean, and deposited on its bed, it continues to form layers alternately with oceanic substances, or to blend with them, and give peculiarity to the forming beds.

MUTILATION OF STATUES AT WINDSOR.

All who have visited Windsor-park and the grounds adjoining Virginia-water, will remember a beautiful and retired spot, called "The Ruins." The name is derived from some very fine specimens of architectural antiquities brought from Greece by Lord Elgin, and which were so disposed in this appropriate locality, under the direction of George IV., as to represent the remains of an extensive Grecian temple. The principal ruins consist of several remarkably beautiful columns, with plinth complete, and various statues are placed on either side of the approach, and in different parts around. Several of them are of great beauty and antiquity, besides being in a good state of preservation. Others date from about the middle of the 16th century; and it is one of the latter that has, within the last few days, been destroyed by the wilful conduct of some one or more of the visitors, whose sense of gratitude for the privilege of viewing such a delightful spot should have taught conduct far different from this disgraceful and malignant work. On Sunday week, according to the statement of the man whose province it is to shew the public the cascade, &c., the statue in question, a female figure, with the horn of plenty by her side, and apparently intended for a Flora, was thus mutilated. It was a work of great beauty, the head and arms particularly being remarkably fine, and sculptured with extreme delicacy; but it now lies in a state of mutilation that is alike painful to behold, and disgraceful to the hands that have thus destroyed what cannot be satisfactorily restored. The statue was thrown down from the spot where it stood with great violence, and the fall has broken the head completely off, and also broken the right arm in two places. This could not possibly have resulted from accident, as the strength of two or three persons must have been required to remove this heavy marble figure from its station. The destruction of this statue, however, though the most recent, is not by any means a solitary instance of the wilfully mischievous conduct of some of those who thus abuse the privilege awarded the public of viewing these splendid grounds and Virginia-water. Various other beautiful works of art, also adding attractions to these modern antique ruins, bear terrible proofs of the same destructive spirit. There was formerly a row of statues on each side of the approach to the principal group of columns. Now the uniformity is entirely destroyed, and the ruins spread around are far more numerous than agreeable to behold. Very few of these works of ancient art have entirely escaped.

Those are most fortunate that merely have carved upon the breast, or some conspicuous portion of the body, the name of William Tomkins, or Jeremiah Noodle, or some other equally high-souled owner of a bread and cheese knife, who has been thus anxious to expose his name to the disgust and contempt of all right-minded persons. Most of the statues, however, are much more mutilated; the heads having especially formed favourite points of attack. Really some steps should, if possible, be taken to prevent the perpetration of such atrocities, worthy only of modern ignorant and malicious Goths and Vandals, who have not the intellect or taste to appreciate the beautiful works of art, or the gratitude or good feeling to estimate the privilege accorded by these grounds being thrown open for their inspection. — *Correspondent of the Times.*

A GLANCE AT THE INTERIOR OF THE CHURCHES IN THE DEANERY OF SPARHAM, IN NORFOLK.

WITH NOTICES OF THEIR ACTUAL CONDITION.

Ringland.—The site of this church, a barren spot, which edges the green basin of the Wensum, is peculiarly uninteresting; the pile rose on us in bleak keeping with a day of incessant snow, drifted into every nook and crevice by a merciless north-easter. And yet well were it, at such a season, standing among the graves of the departed, to bethink ourselves how

"The storm that racks the wintry sky
No more disturbs their deep repose.
Than summer evening's latest sigh,
Which shuts the rose."

The edifice consists of a nave with clerestory, two aisles, a chancel, a square tower having five bells in it, and a south porch.

On opening the great south door, which is in good preservation, the first object presenting itself is a massive octagonal font, in the decorated style, and raised on three high steps. Its existing state will indicate the taste in which reparations of our village sanctuaries are too generally conducted. At the instance, it appears, of a late visitor, this elegant memorial of olden piety has been cleansed from the lime-wash that incrusts it; but instead of being allowed to remain in its natural state, our gorge rises at finding the whole beamed with a vile daubing of flesh colour. It stands, where in every case the baptismal font should stand; just within the principal entrance, and its leaded bowl is provided with a drain to permit the consecrated fluid to escape.

In 1506, John Att Mere, who lies buried in the nave, desired by will that the heir or purchaser of his lordship should "fynde a light of waxe brenning before the high rode;"† it has not been since his day the practice in churches, to prevent the closing of windows, to the exclusion of heaven's own sunlight from the entire body. We have something like this in the once splendid east window of the chancel, the crockets and mullions of which have been supplanted by two unsightly brick piers. The same does not apply to the fine painted glass in the aisles and clerestory, where many windows have been cleaned and replaced in a manner that reflects credit on the artizan employed. On the other hand, we learn, from good authority, that portions of these were, not many years since, abstracted, with the connivance of the authorities, to adorn a Roman Catholic Chapel in the adjoining parish of Costesser.

A label on the east window of the north aisle—which, together with all the rest, is in the style known as the *Perpendicular*—acquaints us that the charges of its erection were defrayed by "the brethren and sisters composing the guild of the Holy Trinity." What a contrast between this elegant memorial and the thing near it, fit only to receive the team-boy of a threshing-machine, where the parochial Dominic finds himself weekly exalted.

Many of the original massive oak benches yet remain, their ends being surmounted by large finials, called poppies, some elaborately, others more plainly sculptured. Those

* We think so small a matter as the unimpassioned cleansing of so small a piece of furniture as a church font, would be far better than any "gorge-riding," which is the exchanging of piety for passion. —*Ed.]*

† Parkin's "History of Norfolk."

once standing in the eastern part of the nave and aisles, and where rich and poor met together in the house of God as friends, have been either entirely swept away, or mutilated past repair, to admit "mean and high pews, the unhappy legacy of our Puritan forefathers." We were gratified to learn that a lady of influence here has recently expressed a wish that these last could again be gotten rid of. The pulpit and reading-desks form no exceptions to the reigning ill-taste, although they possess the merit, by no means general, of not compelling the minister and clerk to avert their faces from the altar.

The master barbarism seen in this fine church lies in its reredos or altar-screen, which wainscots the entire east end of the chancel. It would be difficult, were not the existence of similar perversities elsewhere matter of too general notoriety, to conceive how things so expensive and tastelessly absurd as Grecian pilasters and alcoves could ever have gained admittance to our time-hallowed fane, utterly incongruous with them as they are in style, and destitute of all ecclesiastical propriety. Strange that with the incised monument, or the niche with its fretted canopy, occurring at every turn, the Decalogue could only appear in this ill-assorted guise! The canonists, when enjoining that the "ten commandments should be set up at the east end of every church and chapel," would have stood aghast had their eyes been greeted by a vision of the monstrosities which their rule was destined to originate. The nave presents at its west end another disfigurement under the pseudo-name of "gallery," a place, where in too many instances Brady and Tate are "villainously entreated." It should be demolished and swept away forthwith, and the village choir located in the north aisle on seats placed longitudinally at the east end.

The chancel-screen yet remains, although sadly shorn of its ancient honours: it is noticeable now chiefly for three paintings,—the Last Supper, and two other incidents in our Lord's life,—which stand over it, facing the communion-table. They have most likely yielded place to the vulgarity above commented upon. We are not adequate to decide, *ex cathedra*, on the merits of these portraiture as works of art, but none can devoutly gaze on the solemn quietude depicted, without feeling at once that "it is good for them to be there."

We take leave—we trust in no irreverent vein—with a quotation from the autobiography of a parish clerk in days of yore, useful for the lesson it should convey to his followers generally in the same office: "Fourthly. The pews and benches, which were formerly swept but once in three years, I caused every Saturday to be swept with a besom and trimmed." A. T.

YORK MINSTER BELLS.

MANY of our numerous readers will, doubtless, be anxious to hear something of the "Beckwith bells," which were rung for the first time on the 11th inst. By a pre-concerted plan, they were not even heard during the process of hanging, and about half-past one o'clock in the afternoon the citizens of York were taken by surprise, by the full peal bursting upon their ears, evidently to the astonishment of many, who ran out of their houses, and congregated in groups in the streets or hastened towards the minster. The bells were heard to great advantage, not having had the usual separate trials to tune and adjust them in their frames. The ropes being new, would of course stretch; the other fittings were also new, and require time to adapt them to their purpose; the ringers were out of practice, and unaccustomed to a peal of twelve bells. Musicians conversant with campanologia agree that the quality of tone is fine, but it is premature to judge of them now; and until they have been severely rung, and both bells and clappers have accommodated themselves, the first to the machinery, and the latter to the sides of the bells, it is impossible to speak accurately of the good tones they have yet to hear. However it may surprise some, there is a similar adjustment to be effected by vibrations in bells as in musical instruments made of wood, although in a slower degree, and these bells will, if a fair and liberal use of

* "Markland's" "Remarks on English Churches."